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verse which he had once supposed. Possession, when unassisted by real, intellectual love, clogs man." This same Wolfstein soon begins to love another woman, in whom he finds or seems to find those "intellectual" qualities. What a prevision this is of Shelley's own story! Here we have a captivating psychological problem: May not Shelley, with his all-pervading imagination, have identified himself with those great characters of romance whose adventures he wrote? He speaks in one of his letters to Peacock of "a theory which I once imagined, that in everything a man ever wrote, acted, or imagined, is contained as it were an allegorical idea of his own future life, as the acorn contains the oak." Theories, as we know, were no joke for Shelley. It is probable that under the influence of his romantic ideas he exaggerated the differences which separated him from Harriet. He would not have been a romanticist, if he had not delighted in the belief that his was an exceptional case.

The very geniality and kindness of Peacock's caricature could have no other end than to propitiate Shelley. It was necessary to reawake his sense of humour, already blunted by romanticism; it was necessary to help him to laugh at himself. Peacock's success is attested by the comment Shelley made on the book: "I know not how to praise the lightness, chastity, and strength of the language of the whole. . . . The catastrophe is excellent. I suppose the moral is contained in what Falstaff says: 'For God's sake, talk like a man of this world!' . . . And yet, looking deep into it, is not the misdirected enthusiasm of Scythrop what J. C. calls 'The salt of the earth?'" I do not think Peacock would have denied it; but he would have insisted on the word "misdirected."

Nightmare Abbey is the greatest document for the history of the relations between Peacock and Shelley. It marks the end of their active friendship. While Shelley resided in Italy, their acquaintance was only maintained by an unfailing correspondence. Unfortunately, Peacock's letters have not been published, and the correspondence as it stands, although very interesting as an expression of Shelley's ideas, is altogether too one-sided to be of great moment for our present study.

We must say the same of Peacock's *Four Ages of Poetry*, and of Shelley's answer to it in his

Defence. We are told that as originally written, Shelley's article contained many personal allusions to his adversary. As it has been edited, the *Defence of Poetry* is too general to deserve more than mere mention here.

We spoke in the beginning of evaluating the extent of the debt of Shelley to T. L. Peacock, and now we feel we have not wholly kept our promise. But who could measure mathematically such delicate approximations? We shall be satisfied if we have suggested that Peacock's place in the life of Shelley is much greater than has been generally supposed.

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THE BELLUNO FRAGMENT.

The Belluno fragment is as follows:—

"DE CASTEL DARD aui li nri bona part, J lo geta tutto jntro lo flumo d'Ard, e sex Caualer de Taruis li plui fer cō se duse li nostre Caualer."¹

It appeared in a MS. or MSS. extant in the sixteenth century of a Latin chronicle composed about 1200, the vernacular sentence appearing, with no word of introduction or comment, in the body of the text. There are extant four apparently independent transcripts of the fragment, with preceding and following portions of the Latin text, made between 1530 and 1607.

It has been assumed, without dissent, that the words "DE . . . part" mean "Our men got possession of a good part of Casteldardo," the first "lo" and the "tutto" being regarded as neuter.² It seems to me more probable that they mean "Our men had the best of it, triumphed, at Casteldardo." The dictionaries of the Crusca and of Tommaseo contain no examples of the phrase "aver buona parte" used in just this sense. Compare,

¹ V. Crescini, *Dell' antico frammento epico bellunese*, in *Miscell. linguist. in onore di G. Ascoli*, Turin, 1901, pp. 541-542.

² C. Salvioni, *La cantilena bellunese del 1193*, in *Nome Cian = Sappa-Flandinet*, Bergamo, 1894, p. 237; P. A. Becker, *Das Fragment von Belluno*, in *Zeitschrift f. rom. Phil.*, xxx (1906), 577.

however, the use of "parte" by Petrarch in the following stanza :—

"Ma, lasso, or veggio che la carne sciolta
Fia di quel nodo ond' è 'l suo maggior pregio,
Prima che medecine antiche o nove
Saldin le piaghe ch' i' presi in quel bosco
Folto di spine, ond' i' ho ben tal parte,
Che zoppo n' esco e n' trāvi a s' gran corso." ³

Compare also the following entries in the dictionary of Tommaseo :—

"*Aver buono, o cattivo partito, per Aver buono o cattivo giuoco, detto in senso fig. Bern. Orl. Inn. 54. 36. (Gh.)* Pure il gigante n' ha peggior partito, Che in più di quattro parti è già ferito.

Aver buono o cattivo partito alle mani, vale Essere in buona o cattiva condizione a cagione d'alcuno. Bocc. Nov. 1. g. 1. (Man.) Noi abbiamo de' fatti suoi pessimo partito alle mani." ⁴

With this interpretation the first "lo" and the "tutto" may be regarded as masculine, referring to "CASTEL DARD."

It has been assumed, without dissent, that the fragment forms an integral part of the chronicle. It seems to me more probable that it was first associated with the chronicle as a gloss, and later incorporated in the text by a copyist. The Latin text makes no mention of the capture of Casteldardo; an early owner of a ms. of the chronicle might well have entered this record as an addendum. The only evidence as to the age of the ms. or mss. from which the transcripts of the fragment were made consists of the following statements of two of the transcribers :—

"Nota hauer scontrato la controscritta copia dall' autentica i membrana"; ⁵ "registrarò vna particola d'vna scrittura anticha nel modo che si vsaua in quelli tempi." ⁶

These statements do not prove that the ms. in question was the original ms. of the chronicle. Whether the fragment is verse or prose, it seems improbable that it should have been included by the composer of the chronicle with no word of introduction or comment.

It has been generally assumed that the fragment is a quatrain, "part" rhyming with "Ard" and "fer" with the final "Caualer."

Holders of this view have assumed, without dissent, that the quatrain formed part of a popular song. It is equally possible that it formed part of a semi-popular versified narrative.

Becker ⁷ maintains that the fragment is prose. His arguments are as follows: (1) if it were verse, the chronicler would not have included it without some introductory remark; (2) it is closely parallel in content to the Latin sentences in the adjacent portions of the chronicle, each of which tells of an attack upon a town, states how the town was destroyed, and gives some information as to the prisoners and plunder taken; (3) the recording of the fact that only a part of a town was captured is natural in prose, unnatural in verse; (4) specification of the exact number of prisoners is natural in prose, unnatural in verse; (5) specification of throwing into the river as the means of destruction is more natural in prose than in verse; (6) there is no example in early Italian historical poetry of long verses rhyming in pairs with internal rhyme in the first line of each couplet; (7) the rhymes *part*:*Ard* and *fer*:*Caualer* may well be accidental: the constant recurrence of the ending *-erunt* in the adjacent portions of the chronicle shows that the writer made no effort to avoid recurring sounds.

These arguments are not valid. (1) It is possible that the fragment was first associated with the chronicle as a gloss. Original inclusion of a sentence in vernacular prose, whether deliberate, or, as Becker thinks, unconscious, seems to me no less strange than original inclusion of a vernacular quatrain. (2), (3), (4), (5). A semi-popular versified narrative would necessarily be closely parallel in content, even in details, with a prose narrative. (2) A popular song celebrating a victory would very naturally include some reference to the method of destruction of the captured town, and some reference to the taking of prisoners. (3) It is possible that "auì bona part" means "had the best of it." (4) "sex" seems to me more poetic and more popular than "twice three," "half a dozen," or "some." (5) "J

³ *Rime*, ed. Carducci and Ferrari, Florence, 1899, no. 214, lines 19-24.

⁴ Tommaseo and Bellini, *Dizionario della lingua italiana*, s. v. *partito*.

⁵ Crescini, *op. cit.*, p. 541.

⁶ *Ibid.*, p. 547.

⁷ *Op. cit.*

lo geta tutto jntro lo fumo d'Ard'' seems to me eminently picturesque. (6) The theory that the fragment is a quatrain does not involve the assumption that the internal rhymes are intentional. (7) Constant recurrence of the ending *-erunt* is not unnatural in a summary chronicle of the activities of a third person plural subject.

The presence of the characterization "li pluifer" and the expression of "li nostre Caualer" as subject of "duse," unnecessary in view of the presence of the words "li nri," favor the theory that the fragment is verse.

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ZUR SPRACHE DES PETER VON SUCHENWIRT.

"Der Widertail."

BIBLIOGRAPHIE.

Für *Peter Suchenwirt*, im allgemeinen: Peter Suchenwirt's Werke aus dem vierzehnten Jahrhunderte. Ein Beytrag zur Zeit- und Sittengeschichte. Zum ersten Mahle in der Ursprache aus Handschriften herausgegeben, und mit einer Einleitung, historischen Bemerkungen und einem Wörterbuche begleitet, von Alois Primisser. Wien. Juli den 25ten, 1827.—Pfeiffer's Germania. Bd. 34. (Wien, 1889). Franz Kratochwil, Über den gegenwärtigen Stand der Suchenwirt-Handschriften.

Für die Sprache und Metrik Peter Suchenwirts im besondern: A. Koberstein, Über die Sprache des österreichischen Dichters Peter Suchenwirt: 1ste Abteilung, *Lautlehre*; 2te Abteilung, *Quaestiones Suchenwirtianae*; 3te Abteilung, über die *Betonung mehrsilbiger Wörter* in Suchenwirts Versen. Naumburg. MDCCCXXVIII.

Einleitung.

Dieses Gedicht ist von Peter, dem sogenannten Suchenwirt, wahrscheinlich gegen das Ende des xivten Jahrhunderts geschrieben. Peter von Suchenwirt war einer der berühmtesten österreichischen Dichter des xivten Jahrhunderts und seine Gedichte sind für das Studium des Mittelhochdeutschen nicht nur von beträchtlichem sprachlichen Interesse, sondern gewähren auch einen tiefen Blick in die Kultur und Sitten einer Periode, welche an poetischen Ereignissen nicht besonders reich ist. Es sind von Peter Suchent-

wirt zweierlei Gattungen Gedichte überliefert, nämlich, a) die sogenannten *Ehrenreden* und b) die allegorischen Sittengemälde und Lehrgedichte. Die erste Gattung (a) ist wichtiger für die Geschichte, die zweite Gattung (b) für die Kultur und die sittlichen und moralischen Zustände seiner Zeit. In den *Ehrenreden* gibt er uns geschichtlich-biographische Darstellungen, worin er die ganze Zeitgeschichte behandelt, indem er die Begebenheiten und die Taten der Helden seiner Zeit erzählt. Es sind die Taten und Schicksale seiner eigenen österreichischen Edlen, die er mit Vorliebe schildert. Zur zweiten Gattung (b) aber gehört *Der Widertail*. Bereits in dem vorhergehenden Jahrhundert waren die Spuren der didaktisch moralischen Tendenz der M. H. D. Literatur wahrzunehmen. Von Walther von der Vogelweide an sehen wir das Aufblühen der Lehrdichtung (vergl. Der Winsbeke, Thomasin von Zirclaria, Freidank, etc.) und die Vorliebe für Allegorie. Allegorische Figuren vertreten die Sitten und die moralischen Zustände der Zeit. Diese Gedichte sind also mit gutem Recht "Sittengemälde" genannt, denn sie malen uns die Sitten der Zeit in poetischer Form. Als Gemälde dieses Zeitraums (des xivten Jahrhunderts) ist unser Gedicht *Der Widertail* das schönste Beispiel von Suchenwirts poetischem Talent.

Dieses Gedicht ist nicht nur von grossem literarischen Werte, sondern bietet auch reichlichen Stoff zu sprachlicher Erforschung. Es ist interessant zu sehen, wie sich die Sprache nach dem Verfall der M. H. D. klassischen Literatur entwickelt hat. Als österreichischer Dichter hat sich Suchenwirt natürlich des Oberdeutschen bedient. Es ist der Zweck dieser Abhandlung die Sprache des *Widertail* zu erforschen um zu zeigen, welche oberdeutschen Eigenheiten sich bei diesem Gedichte zeigen, welches Gepräge die Sprache im allgemeinen trägt und welcher Dialekt des Oberdeutschen darin überwiegt.

Ich behandle hier nur zwei Texte des *Widertail*: nämlich den einen in Lassberg's *Liedersaal* (Band III, Seite 57 ff. CLXXX) und den andern in Alois Primissers Ausgabe von Suchenwirts sämtlichen Werken, (Seite 88, No. xxviii. Wien, 1827). Diesem Texte liegt die sogenannte Sinzendorf-Thurnische Handschrift zu Grunde. Der Herausgeber hat sie aber an einigen Stellen zurechtge-